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the smith may judge by the evenly distributed rose color of the iron the proper moment to plunge it into the hardening trough.

The exact temperature of the water, the addition to it of various ingredients, the composition of the clay used to cover the blade and many other important details are secrets carefully guarded by the various families of smiths. After hardening, the Japanese sword shows, united in one structural whole, a very tough, fibrous backbone and an extremely hard, brittle cutting edge.

With a final sharpening and polishing, the perfected weapon is ready to prove its moral and physical qualities on whoso chances to encounter its razor-like edge.

The Museum is most fortunate in having on exhibition and in the Department rooms the large and exceedingly valuable collections of Japanese swords belonging to Dr. W. S. Bigelow and Dr. C. G. Weld, which include examples of many of the most famous smiths of both the "old" and "new schools."

Print Rooms.

Exhibition of etchings and dry points by Charles Jacque, together with plates by Appian, Delauney, Daubigny, and Lalanne.

THE first and part of the second print room are devoted to Jacque's work. The examples selected show different phases in the artistic career of this pioneer in the revival of etching in France about the middle of last century. We may detect in his early plates a penchant for sentimental prettiness and in his late productions an excess of finish, but the splendid middle period of his activity leaves us a wealth of charming scenes, eloquent with Jacque's intense love of country life. His skill in etching, his mastery of the dry-point technique are used for the expression of the ever-recurring theme, the peasant, his work and his world, — peaceful, rolling plains, with fields, pastures and woodlands. Unlike the playing, drinking, smoking, carousing peasant of former art, different also from the heroic son of toil of his close friend Millet, the peasant of Jacque, robust, hard-working, perhaps a little awkward, harmonizes perfectly with his rustic surroundings. All is so natural, so truthful, that it brings back reminiscences of half-forgotten vacations spent at the farm. Here is the quiet, restful village at the water's edge (Case 21), a beautiful bit of dry-point work; the shepherd with his flock in the pasture (Case 29), and his return to the fold (Case 23), drawn with an astonishing suggestion of motion (Case 7); herds of cattle drinking (Cases 18 and 21), and driven in the gloaming along the river's bank (Case 20). There are blacksmiths and farriers (Cases 30, 20, 21, 26, 27), and more numerous than all these, there are pigs, — pigs resting and feeding, in pasture, farmyard or sty. Even their sad end at the butcher's hands (Cases 20 and 22) is shown us, with consummate knowledge of the

animal's every habit and motion. For sheer beauty of execution look at the farmyard sketched with a few master strokes of dry point, or at the three prints in Case 42, or again at the little cottage (Case 46).

This last-named plate is surrounded in Case 46 by the work of Appian, effective with its interesting play of light and shade expressive of many moods. Delauney, of whom several examples are shown, has set himself problems of light; the floods of sunlight of a summer morning silhouetting the delicate leafage of a tree (Case 54), sunlight struggling with mists and clouds, or filtering in luminous shafts through the cool shades of overarching trees (Case 67). Daubigny's exquisite skill as an etcher should not be judged by the series shown, which cannot do him justice, owing to wear of the plates. Etchings by Lalanne fill the desk-cases, and these examples of masterly skill in etching, wonderful keenness of observation and delightful expression merit the most careful inspection. They deserve more detailed notice than can be given them in these pages.

Plans of the Galleries.

